MUST PLAY THE CHACONNE

VIOLINISTS AND A MOVEMENT BY BACH.

What Is the Matter With the Voice of

In these days of eager competition no having a bout with Bach's "Chaeonne." It is a tempting composition, for the excellent reason that the vast majority of concertgoers shudder at the sight of its name on a programme and sit through performances of it with the grim determination of those who know that they must take their medicine in order to get the sugar plums of Wieniawski or Paganini afterward.

But the next morning the sunny glow of conscious rectitude spreads through all the spiritual being when the hated critics amble through some inches of space in erudite comment on the profundity and psychologic subtlety of this stupendous composition of the ancient of music. For these and other more intimately personal reasons doubtless some more experienced concertgoers may read with sweet sorrow these words from a report of a Mason matinée printed in "Dwight's Journal of Music" May 1, 1858:

Decidedly the most wonderful perrmance of the concert was Mr. Thomas's laying of the celebrated 'Chaconne' by Bach. This young artist (and very young he is, although the stamp of genius matures his almost boyish face) ids fair to rise high in the musical world. His tone is pure and full, his command of his instrument is very great and his nterpretation of the music he plays most faithful and artistic. The 'Chaconne a strange composition, which must be heard often to be thoroughly appreciated. though even in first listening to it you discover enough to wish to know it better. It is extremely difficult and must be very fatiguing for the performer. It is intricate and has no regular forms or themes to assist the memory; yet young Thomas played the whole unfalteringly, without notes and consequently with all the more edom and abandon. His mechanism too gave proof of untiring industry in practice; but more than all, his evident joyment of what he was playing and his horough entering into the spirit of the usic showed the true artist in him." An inspiriting picture is this of young Theodere Thomas, fifty-one years ago,

playing the strange, almost incompre-"Chaconne" of Bach. Faithful and rtistic! How the two words sing together. No tricks of the mere virtueso. erent and honest performance of old technique, if you please, but plain mechenism-showed that he was not afraid many studies; and-bless us all'-he played the work without notes. Well, onders would never cease. Yet even that was not all; he played it as if he

career as a conductor will not fail to ap- course, that of the tenor's physician. Oh, yes: Thomas liked Bach, and he This writer believes that Dr. Curtis knows like it too. Many and many a time in the that his statements in regard to Caruso's hat every conductor would in these value. The present for their own.

the commentator of to-day must prance 1907:

"I am certain that most of you are faall for a violin unassisted.

Here is a veritable treasure house of nical exercise, of musical invention, of architectonic structure, of artistic beauty and eloquence all compressed into the utterance of four strings stirred by a bow. Is it any wonder that violinists love this movement?

Ponder yet again on the way in word. It streams with a glory of tone from beginning to end. It is filled with Orient with the riches of Ophir. Can you Moloch.

"This form of overwork of the vocal young Thomas sitting at home by the fireside and pouring out for the joy of destructive, and that is singing too often. his own inner life the floods of old Bach? All singers are willing to overwork them-Can you not also think of him as saying to himself, "This music is too big for this room and for one man; let it go forth into all the world and preach its twice a week. If they would always sing

Happy Thomas, free to think and act as an artist. He did not have to play of the organs would be beneficial; but quise," "Sur la Plage," Chaminade, Miss Hein rich; "Minnelled," "Wie bist du meine Koenigen?" Brahms, Mr. Heinrich; "Sapphische Ode," Col other violinist had played it and because other violinist had played it and because the get find quick level. Sing the felt it incumbent upon him to show that he could do it as well. There was a time, too, when Thomas, the conductor, a time, too, when Thomas, the conductor, a time is usually dear to him precisely in prowas not impelled to make his programmes so as to demonstrate that he could conduct this or that work as well as any other director; but that is another story, and in these parlous times a somewhat

sad story. Every violinist plays the "Chaconne in our days and no one is astonished. For behold, a sign and a wonder, Bach has acquired a certain vogue. This community contains a goodly number of persons who have been educated up to Bach. That is as high as musical taste can go. Any one can learn to like Wagner or Richard Strauss, but it takes time to acquire a taste for the classic old master of the "Kunst der Fuge" and

the passions of all the apostles. Not long ago the writer of these words received from a literary and musical philosopher an epistle in which he said: When I acquire an occasional thirst for music I sit down at my piano and playoh, so slowly-an invention of Bach, and is hereafter going to be a soprano women ponder the wisdom of that ancient of

Yes, after deep draughts of Turgenief and Maeterlinck and Tschaikowsky and have to be taken very often to the doctor. Debussy, of E. T. A. Hoffmann and Richard Strauss, of Nietzsche and Nordau and Wagner, he came back to his old cause that way lie silence, the departure Bach and found in him the wisdom of an of glory and the dark, dismal absence of ancient of the earth.

Alas for poor Bach! He never wrote an opera. He never wrote any pretty

was a serious person—a very serious has ever heard has steadily continued ngly unpopular with the women, who it no longer sounded like the voice we control the approbation of music in this | welcomed seven years ago. interesting land. It must indeed have been Bach who suggested to Hector Ber- tion of this voice is forcing. This force Enrico Caruso? The Big Tone Habit lioz that profoundly true definition of ing was primarily for the purpose of and Its Evils Among Opera Singers music as "the art of moving intelligent obtaining big tone. Mr. Caruso was not -The Dresden Orchestral Concerts. men gifted with special and practised satisfied to be a lyric tenor. He desired

organs by combinations of tones. Taine remarks, "Nothing displeases self-respecting violinist will consent to appear on the concert platform without once women more than an austere and self-pose he sought to make the volume of pear on the concert platform without once women more than an austere and self-pose he sought to make the volume of pear on the concert platform without once women more than an austere and self-pose he sought to make the volume of pear on the concert platform without once women more than an austere and self-pose he sought to make the volume of pear on the concert platform without once women more than an austere and self-pose he sought to make the volume of pear on the concert platform without once women more than an austere and self-pose he sought to make the volume of pear on the concert platform without once women more than an austere and self-pose he sought to make the volume of pear on the concert platform without once women more than an austere and self-pose he sought to make the volume of pear on the concert platform without once women more than an austere and self-pose he sought to make the volume of pear on the concert platform without once women more than an austere and self-pose he sought to make the volume of pear on the concert platform without once women more than an austere and self-pose he sought to make the volume of the pear of the p to their mind, but not the reticent and -to coin a useful word-barytonize fathomlessly deep Bach. He is for in- his middle register. telligent listeners with special and prac-Oriental in its richness.

But the women do not like it. They do face of Bach's music. They set him aside vocal cords refuse to vibrate as they as a Brahmin, or a contemplative Bud- formerly did. A long rest will untruth that may be said of him is found cient state, but if Mr. Caruso persists

"The true illustration of the speculative temper is not the Hindu mystic, cient lost to sense, understanding, individuality, but one such as Goethe, to whom every moment of life brought its conof form, of color and passion was disregarded."

Yet in spite of his remoteness from music, conceived always in tonal combinations and never in the naked simplicity of the single melodic line, in spite torio concerts of the yearning outreach of his grasp after the elusive expression of religious etv gives four concerts in the Botanical mysteries, in spite of the pre-Raphaelitism of his chaste instrumental coloring he has his vogue and whenever his greater works are performed there gather the few Gewerberhaus. These are a modest imidevout in spirit to harken to this "ancient tation of the old Bilse concerts at Berlin;

Hundreds of excellent people, pious so also comes the inner brotherhood of of the myriad of innocent violinists feels impelled to challenge comparison with Kreisler or Elman by playing the "Chaconne," they sit silent while the multitude hammers the palms of its hands.

For the inner brotherhood knows that the innocent violinist had better. concerned with Bach than with the do ings of other violinists. Then perhaps he might create an impression similar to that made by the youthful Thomas away back in 1858 when he convinced at least one hearer that he played with enjoyment of the music which he was performing.

It is intensely interesting to read the various statements in regard to the consisted in preaching the gospel of music dition of Enrico Caruso's voice. The secording to old Bach through all his most important promulgation is, of ciate this youthful adoration of the Dr. Holbrook Curtis, whose specialty is ighty cantor of the Thomas school the care and cultivation of vocal organs. byed his music at us until we learned to precisely what he is talking about and cert hall do we old music lovers wish voice should be accepted at their face writer, however, days play Bach for Bach's sake and not takes here the liberty of quoting a passage from a paper on "The Loss of Voice in In those days the critic admitted that Singers" read by himself by invitation he "Chaconne" was a strange compo- of the Laryngological Section of the New aition. Did not this writer give a hint that York Academy of Medicine on April 24,

It is inevitable. So take your programme miliar with the American demand for the Sonata croica, op. 50. der, and work your will upon it. biggest in everything. The intrusion The "Chaconne," which is a movement of this demand into the realm of musical Barcarolle, G minor, op. 10, No. 3. Rachmaning in the fourth sonata of Bach for violin art is not recent. We ask for the biggest Mephisto walzer. unaccompanied, is no longer a strange choruses, the biggest orchestras, the composition and no one falls into the biggest organs, the biggest salaries for m of a belief that it has no forms conductors in all this world. It is small third concert of the American Music Society at or themes. It is form incarnate. Its wonder that when we go to hear singers thematic material, expanded in a marvel- we ask for the biggest voices, and it is lous series of variations, never loses its not at all strange that the singers strive What a wonderful exfoliation to meet our demand. Our opera houses melodic imagery the recluse of Leipsic resound with the noise of mighty bellowsated out of this old dance form, and ings, and this glad sound gives the people great joy. It would be impertinent for me to tell you, gentlemen, what the physical result must be. You know better than I do what becomes of the resiliency of muscles and ligaments continually strained to their utmost. The normal sonority and vibrancy of voices gives way to a wooden reverberation which is as unmusical as the hammering of pavwhich it sounds, as the musicians use the ing blocks; but still the merciless public goes on clamoring for the big tone, the huge sound, and year after year beautiisical wealth as an argosy from the ful voices are sacrificed to this pitiless

> organs is associated with another equally selves. I have heard some of them advance the comforting theory that it was better for them to sing all the time than nacht." well within the power and compass of enters the get rich quick fever. Sing portion to the amount for which he can

A little further forward in the same paper, in speaking of the public fondness for high tones and brilliancy, the writer said:

"It is pretty difficult, perhaps impossible, to say what can be done about this. It is a matter entirely in the hands of the public, and it could not be in worse hands. The public demands brilliancy. It revels in an opera house over one high C than over many perfect interpretations of Voi che sapete' or 'Ah si ben mio.' Mme. Sembrich does not take the high D flat at the end of the sextet in 'Lucia' there is a feeling of noticeable disappointment. If Mr. Bonci interpolates a high C in the sextet in 'Les Huguenots' there are general demonstrations of great joy. When it is announced that Mme. Fremstad, who used to be a contralto. smile at one another and men shake hands. Meanwhile the business of the laryngologist grows apace, for outraged throats whose excellent advice that they need long rest is systematically ignored be-

dollars. the writer had expressed his opinion es for society "musicians" to of the depreciated condition of Mr. play. He never composed any senti- Caruso's voice and the reasons for it. tributed.

mental ballads for sighing lovers to Since that time the deterioration of the breathe into the ears of their ladies. He most beautiful tenor voice this writer person indeed, and for that reason exceed- until at the conclusian of the recent season

The true cause of the deteriorsto shine as an interpreter of the robust rôles. In order to accomplish this pur contained character." The melting and his voice larger. His method of going passionately exposé Chopin is always about this was to broaden, thicken and

Instead of keeping his upper middle tised organs, he with his wonderful ca- tones light so that they would naturally thedral structures of "combinations of blend into his head tones he carried the tones." Even this same "Chaconne," which thick quality up as high as he could force was to the commentator of 1858 indefinite it. He treated his voice as if it were in form, is to us a stream of exquisitely a bres. The people shouted with joy. combined tones, tones gathered together They heard a great sound. What cared in the warp and woof of a product almost they if the strings of the golden lyre snapped?

Mr. Caruso has forced his voice not find the feeling flowing over the sur- of its normal character and his outraged dhist. Indeed he is no such person. The doubtedly restore the organ to an effiin words written of Goethe by Walter in forcing the barytonal quality of his low register up to the top of his middle register his voice will not remain effi-

In "La Musique Actuelle en Allemagne et Autriche-Hongrie" Mr tribution of experimental individual d'Harcourt commissioner of the French knowledge; by whom no touch of the world Government, gives an interesting account of the orchestral concerts of Dresden. He says that from October to April the orchestra of the Opera, under Ernest the popular idiom, in spite of the ex- von Schuch, gives twelve concerts, two terior austerity of his marvellously subtle a month, in the hall of the Opera, and also, with the aid of the choruses of the Opera and the Conservatory, two ora-

The Volkssingakademie, a choral soci-

"Every Sunday afternoon in winter there is a popular concert at the Dresden people eat, drink and smoke. The hall is square, rather small, but with a large people, flock to the concert hall when and deep gallery on the first floor. The Handel's "Messiah" is given, but when acoustics seemed to me to have a slight the "St. Matthew Passion" comes forth echo. The orchestra, very agreeable, is directed by M. Willy Olsen. It is heard the children of Bach. If some of these every evening in summer at the Royal chance to be in a concert hall when one Belvedere of the superb terrace of Brühl on the bank of the Elbe.

And so the Rubinstein Club has got into the papers. W. J. HENDERSON.

NOTES OF MUSIC EVENTS.

The Catholic Oratorio Society will give Theodore Dubois's "Paradise Lost" next Sunday evening at Carnegie Hall.

Heinrich Meyn will give a song recital at Mendelssohn Hall on Tuesday.

Berthe Roy, planist, and Paul Dufault, tenor, evening of April 28.

Julian Walker, one of the most popular concert singers, has for a long time been incapacitated from injuries received in an accident. His fellow professionals will give him a testimonial Arthur Hartmann, violinist; David Bispham, the bary lone; Paris Chambers, cornetist; the Musical Tall Esen Morgan's chorus of 490 voices will be heard.

On Friday evening, April 23, Augusta Cottlow will give a piano recital, which will be her last appearance in New York for some years to come, abroad. Her programme will be as follows: Schumann Novelette, F minor, No. 8. Two etudes F minor and D flat major Etude, G miner, op. 7...

The following programme will be given at the voted in its entirety to works of American com-Prejude to "The Hamadryad" William J. McCox

People's Symphony Orchestra. (Mr. Franz X. Arens, conductor. Four songs with viola obligato. C. M. Loeffler Mr David Bispham (Mr. James Kavorik, Concerto in D minor, op. 23 . Edward MacDowell Miss Augusta Cottlow

Recitation to music, "The Raven" Arthur Bergh (Conducted by the composer.) Mr. Bispham. Dawn "a phantasy for orchestra. Arthur Fai People's Symphony Orchestra. (Conducted by the composer.)

Ballad for barytone solo and orchestra ochinvar" from Scott's "Marmion" W. Chadwick (Conducted by the composer)

Mr. Bispham.
Orchestra dances. "Creole Days" Harry Rowe Sheiles People's Symphony Orchestra.

Following is the programme which Miss Julia Heinrich, contraito, will give at her recital Wednesday evening at Mendelssohn Hall, assisted by her father. Max Heinrich: aus dem Tartarus," "Die Taubenpost," Schubert "Schneegloeckchen," Schumann, Miss Julia Heinrich; "Gruss." "Der Knabe mit dem Wunderborn," Schumann, Mr. Heinrich; "Frueh-ling und Liebe," "Ach, wenn ich doch ein Immehen their voices doubtless daily exercise war," Miss Heinrich: "L'esclave," "L'heure ex-"Die Karwoche," "Heimweh," Hugo Wolf, Miss

Victor Herbert and his orchestra will play their second concert at the New York Theatre to-night. A programme more than usually aried in composers and diverting in styles will be offered, and the soloist will be the popular young concert master of the orchestra, John M. Spargur. The leading number of the programme will be Goldmark's "In Springtime," su mented by a group of pieces for strings—a petuum Mobile" by Strauss; a "Minuet" by Bol in high tones. There is more satisfaction zoni, and "The Gypsy," by Burck. Four move ments of Massenet's "Les Erinnyes" will be given one of them for 'cello solo, "Scene religieuse," to be played by Mr. Britt. A goodly portion of flerbert compositions will make up the second part of the programme, a slight interruption allowing for the soloist's entrance with a berceuse, by Townsend, and a Polish dance, by Drake. Mr. Spargur's earlier numbers will be Massenet's "Crepuscule," with an orchestral accompaniment written by Mr. Herbert and an

'Introduction and Humoresque" by D'Ambroslo "The Bartered Bride," one of the sensationa successes of the season, on Thursday evening, April 29, at the Metropolitan Opera House fo to all lovers of good music. Mme. Gadaki will sing the title rôle and between acts will render the stirring words of Haschka's Austrian national inspiring composition. Among the Bohemian national songs to be sung during the tavern scene the beautiful "Kde domov mj" (Where Is My Home), almost unknown in this country, is a bit of music known to every admirer of music in other parts of the world. A souvenir, with portraits of the singers, their biographies, words of their songs and a biography of the composer published by Louis Windmüller will be dis-

WHEN A CIRCUS GOES TO BED

STRANGE CARRYINGS ON IN THE NURSERY OF THE BEASTS.

Elephants Stand Watch Over Each Other. So the Keeper Swears-Giraffe's

Madison Square Garden New York is far away from bed time. Broadway is still filled with its moving throng of pleasure seekers, taxicabs dart like big fireflies between the gilded lobster palaces and the Tenderloin has just let out another notch in the speed clutch to carry it until the darkness has given way to dawn. But darkness has given way to dawn. But the circus is asleep.

Down in its bed chamber in the basement of the Garden it is as still as any of apt to be a bad accident. It's her the nurseries where children are dreamthe nurseries where children are dreaming of its wonders. Here and there an of the night keepers nodding in his chair. There are eight of these men who sit up with the circus when it goes to bed to watch it sleep and be prepared for trouble. When they go on the job the big show is really in bed for the first time since daylight gave it the signal to get up.

Twelve o'clock is the circus's bed hour, twenty-four hours comes after the thousands have filed out of the arena. Long good breakfast. before they have all gone the animals have been waiting for the bed time signal. When the lights go out the animals turn in without coaxing, which is more than some children do.

Long before the people have got through interesting times come after the doors the rings, getting ready for the next above the cages of the beasts. day's performances. At the same time men are working over the rigging, as the ropes and bars and swings overhead are test lest one of those mishaps occur which are in the mind of all who watch the performers swinging above their heads. By midnight this part of the circus is ready for the next day's matinée. Downstairs, however, they have to

wait to let the crowd have a last look at the elephants. Then comes the job of putting them in bed. While some of those who watched the circus go through its last act are eating in the restaurants outside the animals are getting their midnight meal too. It's a bit of a meal the elephants have just as the midnight hour comes around, a matter of several tons of hav with a mixture of 600 bushels of bran and seven bushels of oats as an appetizer. This appetizer is mixed on a ig sheet just as men mix mortar. Then it is shovelled into wheel barrows and dumped in front of each elephant, who grabs it greedily. In five minutes it is eaten and then comes a barrel of water for each elephant to wet it down with. Then most of the lights go out and the elephants go to bed.

Most animals are satisfied to turn in and leave it to their human charges to see that things are all right for the night. Not so the elephants. Ask any elephant man if he ever saw a bunch of circus elephants asleep at the same ime and he'll tell you that he never did Whenever a bunch of elephants get together some of them have to sit up and watch over the others, the elephant ful of humans, are these elephants, but there isn't any keeper or any set of keepers that they would trust to take care of them never them at night. Some of them never But if it saves the eider ducks it will save a jungle, where their ancestors apparently got the habit of setting watching and the save at the thanks of all comfort and save at the saves the eider ducks it will have earned the thanks of all comfort and save at the saves the eider ducks it will have earned the thanks of all comfort and save and save at the saves the eider ducks it will have earned the thanks of all comfort and save at the saves the eider ducks it will be a save at the parently ot the habit of setting watches through the night, but that doesn't make any difference. This little act of the ele-phants is a most interesting feature of the

sleeping time of the circus.
"There isn't any bunch of elephants that ever lived," says Bill Kealey, the elephant man, "that will go to sleep and let their keeper see that everything is all right any more than a bunch of sailors would all turn in at the same time and let a ship sail herself. Yes, they have watches just like the sailors, as any man knows who's had to watch elephants when they go to bed. Take our elephants, for instance. Out of these twenty-three there are at least three that'll keep on their feet when the others turn in. Never their feet when the others turn in. Never seen an elephant turn in? Well, sir, they do it just as nice as children. There ain't one of 'em don't know when it's time to go to bed and set the watch, and you'll see 'em one by one settling down always on their side and always with their feet toward the wall and back to their keeper. Sometimes they lie half on top of one another, cuddling like.

"Now, these fellers that stand guard keep right on their feet munchin' hay, and it's a caution to watch 'em. There'll and it's a caution to watch 'em. There'll be one near each end of the line and one about in the middle, and they'll stand there with their little eyes looking around for trouble just as if they were all in the jungle not knowin' what to expect instead with men that's here to see that they

come to no harm.
"The funniest part of it is the way they change the watch. Don't believe it? Well, it's as sure as I'm standin' here. These two or three elephants that will have the first watch will keep awake a few hours and then they'll give the elephants nearest to 'em a poke with their trunks. That means it's their turn, and trunks. That means it's their turn, and sure enough you'll see them get up, kind of sleepy of course but showin' they know it's up to them all right. Then the first watch will turn in. I've seen it done night after night and it's one of the things that makes you have a lot of respect for an elephant even if it makes you a bit to be think that they a that sure is

of their friends.

"You see, it's one of those queer things about elephants. Why do they do it? Why is an elephant's height twice the circumference of his forefoot? Don't believe it? Get a rope and measure any one and if it ain't so the drinks are on me. I didn't believe that myself when I didn't believe the myself was a myself when I didn't believe that myself when I do not myself when I do me. I didn't believe that myself when I first went with elephants until one of the natives fooled me on it. These natives know just how big an elephant they're tracking is by measuring his footstep. No, these elephants are the only fellers in the show outside of the hyena who does night work and sleeps in the daytime, that won't leave it to their keepers to see that everything's all right."

When the circus is on the road the twenty elephant men sleep right in front of the animals, but in the Garden they have a room to sleep in and only one man solid body of water in which to work.

have a room to sleep in and only one man is left to do the watching

of the animals, but in the Garden they have a room to sleep in and only one man is left to do the watching.

The elephants are not the only animals that have to have some one sit up with them when the circus sleeps. There's little Mr. Darwin, the chimpanzee, who has got to be watched night as well as day to see that he doesn't catch cold. A bad cold would probably be fatal to Mr. Darwin and it would mean more than \$1,000 to replace him. Tacked to Mr. Darwin's cage is a little room not more than three feet wide. It's a pretty small bedroom, nothing like as big as Mr. Darwin's, but in it sleeps a man every which keeps Mr. Darwin's bedroom at just 82 degrees. Every hour this man in the next room is waked up by an alarm clock. That is so he can look at the thermometer and be sure that it says 32 degrees. Not a very healthy job to be

sure in these days of sleeping out of doors, but still there's a man that does it every day in the year, whether on the cars or in a place like the Garden.

The giraffes also need a night nurse, not because they are delicate or troubled not because they are delicate or troubled with insomnia but because their feet have a nasty way of getting tangled up and it might mean some broken limbs if the giraffes tried to untangle their Precious Legs Get Tangled in Sleep

—Chimpanzee Kicks His Covers Off.

It is 10'clock in the morning. Outside of Madison Screep Garden New York is far and the result of the pair at about \$10,000, which might be a dead loss if they got their legs in a bow knot in the night and there wasn't any-

their sleep they get both legs in between the two front ones. It's all over with Mr. Giraffe then. He can't get out of bed to save his life and in trying to there's apt to be a bad accident. It's here that

After he sees the giraffes tucked in and ing of its wonders. Here and there an gives them good night the nurse draws electric light shines wanly over the sleeping forms of the animals and reveals one his eyes on them from midnight until of the night keepers nodding in his chair. day breaks. If he should also the other that off hind leg going in to join the other between the two front legs he jumps out between the two front legs he jumps out this wakes up the giraffe, but he is extremely grateful for the assistance and generally drops right off again.

The horses have to be watched too. It takes two night watchmen for them. All of the other animals are able to sleep allone warm night.

and it is pretty soon up after the sun. alone very nicely. A lot of them sleep a It is no easy job putting the circus to bed, and some of the hardest work of the as midnight comes and the lights grow dim they turn in for some real sound waking up at daylight ready for a

good breakfast.
Sometimes, to be sure, the circus has a bad night caused perhaps by an animal having the colic. That will start up the other animals and then the big Garden rattles and roars like a battleship in action. There's a hurry call then for Charlie Smith, the animal man, for this looking over the animals the circus has circus hasn't such a thing as a veterinary, strange as that may seem. The keepers have their own remedies and Charlie Smith is the boss with a colic cure that have been shut on the last of the crowd. has never failed yet. He's been known Upstairs the work begins the very moment to have a pretty sick animal sound asleep the last act is done. Before the crowd has left the amphitheatre men have already begun to sprinkle the track and up the golden Diana high up on the tower

SAVING THE BIRDS. National Reserves Where They May Breed in Safety.

At the present time the national reserves for the protection of birds are at Duck Lake, off the coast of Maine, whereon eider and less valuable ducks are breeding; Stump Lake in North Dakota, wherein ducks and cormorants are swa ming: Huron Island in Lake Huron, Pelican Island in Indian River, Florida, where there are thousands of brown pelicans; Passage and Indian keys in the Tampa Bay, Breton Island, off the Louisiana coast, which was formerly a famous duck slaughtering ground for Northern tourists; the Shell Key reserve, off the Louisiana coast; Tern Island, near the mouth of the Mississippi; Three Arch Rocks, off the coast of Oregon; the Key West reservation, the Tortugas Keys reservation and siz others recently organized.

These last are the Klamath Lake reserve in Oregon, the Matlacha Pass reserve in Florida, the Palma Sola and the Pine Island reservations, both off the Florida coast: the Chase Lake reserve in North Dakota and Lake Malheur in Oregon, this last one and that on Lake Klamath being the largest ever set aside and embracing in land, water and marsh about 942 square miles.

If the National Association of Audubon Societies, working with the Federal Government, saves merely the pelicans, the terns, the gulls and the cormorants it. will have earned the thanks of the nation. says the Technical World, for those birds are of real value as shore scavengers and there is grave possibility of pestilence overtaking many communities were they

lovers, for the eider duck makes the best comforter on a wintry night that has yet been discovered. He was nearly gone when the reserve plan was adopted.

On No Man's Land, off the coast of Maine, the members of the Audubon Society had found a little colony of nine.

Maine, the members of the Audubon Society had found a little colony of nine, and that small number they still believe to have represented the surviving mem-bers of the eider duck family in this country. Down hunters have been barred from that island, however, for two years,

list of "among those present," for hunters were constantly leaving Pelican and Battledore islands and the Mosquito Inlet in the southern Atlantic and the Missis-sippi Delta laden with feathers and wings, but the birds have since increased vastly

The nation appoints one warden for each reservation, payings him the munificent salary of \$1 a month. He must look for the balance of his income to the National Association of Audubon Societies. There are in the association but 1,000 members, each paying annual fees of \$5, and with that meagre amount all of this meritarious most feel as a smile forward. torious work must be carried forward.

NEW TYPE OF MOTOR BOAT. Propeller Under Middle of Hull-Skag in

A new type of motor boat: the Roberia. has recently been put in service in Pittsburg waters by its inventor, Fred J. Eewens. His most radical departures from the conventional forms of boat construction are the placing of the propeller under the middle of the hull and think that they're that suspicions the absence of a keel, the skag taking

edge and gives sufficient steering

the propeller, thus giving the latter solid body of water in which to work.

COINS AND STAMPS.

I. I., Niagara Falls, N. Y .- Both coins are an cient pieces of Roman money known as third bronzes. The first is an issue of Tetrichus and the second of Claudius Gothicus. It is probable gest, but gold plated, as that particular design is not known in any other metal than bronds. These third bronzes can be bought for a few cents each.

W. F., Arlington, N. J.—I have a medal struck in lead on which is a head somewhat like that of James I. surrounded by "Unica Salva." On the reverse is the inscription "Quid Gravius Capia." above a scene of battle, with the date hDCXXI. Can you help me decide what it repre-

Information regarding this peice is not avail-

Liverpool, Saratoga Springs, N. Y.—I enclose a rubbing of a medal or relic that has been in my possession for fifty years. It is made of sliver, about the thickness of a sliver dollar. It unsarews, Inside is a piece of mica that fits the inside and has on it a sort of design in two shades of red; blue and white. Can any of your readers tell me what it is?

The coin is a thaler of the Archbishopric of Salzburg, issued under Count Paris of Lodron, who was Archbishop from 1619 to 1653. The who was Archbishop from 1619 to 1653. The figure on the obverse represents St. Rupert, the

J. F. Freehold, N. J.—What is known regarding a 100 mill piece, 1783? Also can you give me any information regarding a coin the size of the United States half cent, having on the obverse what looks to be the coat of arms of Pennsylvania and the reverse bearing the inscription "Corporation of Philadelphia" around the edge, while in the centre, in three lines, is inscribed "One Shilling Token." How rare is the 1842 quarter eagle struck at the Philadelphia mint?

The 100 unit piece formed part of the projected The 100 unit piece formed part of the projected sliver coinage of Robert Morris; none of the designs was ever adopted by the Government. The 100 unit piece was not discovered until some time after the 500 and 1,000 pieces came to publi for about \$1,300, and subsequently dispe private sale for an amount running into the thousands. These coins are regarded as the rarest associated with the coinage of the United Information regarding the second piece you

describe is limited. The coin is referred to as Philadelphia shilling, but it is not probable that it ever circulated as money. The metal of which it is composed is a sort of German sliver composition invented by a New Yorker named Dr. Feucht wanger early in the last century. It is thought that it was struck about 1825 or 1836, and it has been classified with the Hard Times tokens. A spec men brought \$28 at the Parmelee sale in 1890. The coat of arms is that of the city of Philadelphia and not that of Pennsylvania.

The 1842 Philadelphia quarter eagle is undoubtedly a very rare coin, but it is not certain that it is unique. In that year 2,823 pieces were struck at the mint. The only record of the sale of the piece is that of the Taylor-Windle collection. tion held at Philadelphia last year, when a speci n brought \$155.

W. H. B., Athens, Ga.—What is the value of a five dollar gold piece of 1808? The date is not scarce, but an uncirculated

There is no premium worth mentioning on the condition. The San Francisco variety is very

W. C. T., Amherst, Mass.—Please tell me what is the value of a half dollar of 1826. A premium of about 25 cents is commanded by

B. M., Halford, Kan.—Please let me know the value of cents dated 1848, 1850, 1858, 1859, 1862, 1863 and 1883; half dime of 1860 and a gold quarter

There is no premium on any of the coins with the exception of the gold piece, which is a coin who introduced us to that old cat who made in California in the pioneer days. These drove my friends out of the house. They were produced by jewelers, and are supposed to United States coins. They are valued at from break up every game she can by intro-\$1.50 to \$2.50, according to condition and variety. ducing cats.

Gaudens 1907 ten dollar piece is held at a premium. There are several varieties of this ten dollar plece which vary greatly in premium. Some of these differ only in the edge. The first variety they had seen me with.

had a sharp or wire edge: 550 pieces were struck, "Later in that same summer I made these differ only in the edge. The first variety had a sharp or wire edge; 550 pieces were struck, one of which has brought \$40. The second variety shows a narrow border, while periods are at the end of the motto "E Pluribus Unum" and a lower relief. Only fifty of these are supposed to have been issued, aithough 20,000 were struck, the remainder having been thrown back into the meiting pot. The last or third variety of 1907, with wider border, and without the period, was issued for general circulation in large numbers in the with same summer I made almost as great a break in bringing freat two women who expressed themselves as devoted to embroidery. After taking to them about each other and their both being fond of embroidery. I introduced them. To all appearances they got on beautifully. I imagined that a lasting friendship had sprung up between them. Imagine my surprise when one ssued for general circulation in large numbers them. Imagine my surprise when and commands only a small premiun

the inscription meaning one convention thaire. thirty to weigh one pound of fine silver. able can be found. A good many dimes of the nineteenth century are valuable to collectors. Francisco dime of 1894, with the mint letter

worth from 25 cents upward according to condition. The other coins bear no premium. the exception of the 1809 half cent, which is worth from 25 cents upward, according to conworth from 25 cents upward, according to condition of preservation. The note you describe is a regular fifty dollar bill of the Confederate States, of which a great many were issued. The notes are very common and are worth but a few cents each.

Souvenir. New York city.—A rectangular articles as hely cown handlwork.

Souvenir, New York city .- A rectangular stamp of special design commemorative of the Alaska-Yukon-Pacific Exposition is to be issued.

It is understood. There is a set of gold coins also.

On the husband's departure woman number of the husband's it is understood. There is a set of gold coins also Issued in commemoration of the exposition.

There are three pieces in all, said to be composed of pure Alaska gold-\$1, 50 and 25 cents.

A. B. C. Poston, Mass.—Will you please tell me how many \$20 Saint Gaudens wire edge pieces were struck, and also how many of the second issue, with round edge, were made? Also if their value has increased within the last year? It is said that 8,000 \$20 pieces with the wire edge were struck and 3,500 with the modified edge. There is a third variety in still lower relief, which was issued generally for circulation. It is not thought that the ve the Saint Gaudens coins is increasing. In 1903 at a coin sale the wire edge variety brought \$15. the smooth edge \$30 and the one with flatter surface sold at \$20.50.

WOMAN'S TRAVELS IN PERSIA.

ences when preparing to leave the country. The only escort available through the dis-

while the shelter of the carriage formed her canopy at night.

Dr. Stuart testified to the unfailing courtesy and kindliness of the officers to the traveller placed in their charge and reasured the committee as to the absolute safety of the missionaries during this period of unrest by saying that the mission compound at ispahan was one of the safest places in the city. In fact members of the families of officers of the Shah have in the last few months resorted to it as an asylum.

Church Too Poor for Offertories. From the London Daily Mail.

The Bishop of Bath and Wells. making a tour of his diocese, visited one of its smallest parishes this week. is the parish of Langridge, which consists of four farms and six or seven cottages. The income of the living is £33, and the rector, the Rev. W. Burland, pays for every—

The most fascinating effects are simply

When he entered upon the living Mr. Rurland found that the offertories on a Sunday amounted to ninepence or a shilling, and so, as he explained to the Bishop, he declined to hurt the poor people's feelings by collecting from them.

SHE IS A HOTEL ENTERTAINER

SUMMER WORK OF A YOUNG WOMAN STUDYING ART.

Job Worth \$50 a Month Without Much Hard Work-One of Her Duties to

Make People Acquainted, Another te Dance With Lonely Men-Mistakes. Among the art students who are working their way through a course in New

York is one young woman who for the last two summers has earned in the neighborhood of \$50 a month in a summer hotel as an entertainer. She will have the same engagement next summer and she looks forward to making even more than heretofore.

"The hotel only gives me my room, poard, washing and \$25 a month. The balance I make by selling water color sketches of the hotel and the surrounding country," she explained when asked to tell just how she managed it.

"While the hotel is not one of the ultra fashionable, it is eminently respectable and is much frequented by people from the South and West. You know such people are much too cordially inclined to he willing to pass the whole summe without becoming acquainted with the other guests. It is for bringing these people together in a graceful or natural manner that the hotel pays me. It pays the hotel to have its guests contented, as they stay longer and speak a good word about it to their friends.

"My duties in the hotel begin at 4 in the afternoon and last until 12 at night. During those hours I exert myself in every possible manner to make myself agreeable to the guests. This usually consists in making people acquainted. "With women the matter is simple

enough. Those who don't play cards do fancy work. Where it is cards, of course, there never is just the right number needed for a game. To supply this missing person is my part. I have to be careful in my selections in order to get the right person for the company. Also I have to be able to judge somewhat the disposition of the players. Nothing is quite so awkward as to

fill a party by the addition of a quarrelsome or suspicious woman. The effect is not only disastrous to that game but it makes the people you are trying to help n would be worth in the neigh- fight shy of calling on you for a similar service in the future.

"I had an experience of this sort the H. B. W., Smithtown, Branch, N. Y.—Kindly let me know the value of a silver half dime of lifts summer I took the place. The first summer I took the place. The first summer I took the place. women arrivals had been playing a dummy game of bridge for several days the 1855 quarter eagle—Philadelphia, Charlotte whenever they could not corral a man to and San Francisco. The first variety is worth about \$3 and the second \$8 to \$9, according to condition. The San Francisco variety is very and very promptly at the instigation of the other woman I inquired if she was fond of bridge.

"She expressed herself as devoted to the game and anxious to play. She was introduced and for several days I fancied that problem solved until while passing a group of women one afternoon I overheard one say:

'Oh, don't ask her. She was the one say she hates cards herself and tries to

"That reputation clung to me that etire summer with that particular party of card players. duced to follow my advice or meet any one

day one of them stopped me with the

B. L. A., Jericho, W. Va.—The Canadian coin "'If you don't make the woman you

"Asking for an explanation, I learned that the other woman didn't know a thing about embroidery. Not being fond of cards, she had brought a generous supply of stamped patterns and embroidery silks to the hotel for effect when sitting on the

piazza. "The woman to whom I had introduced "The woman to whom I had hitted her saw that her first stitches were not just what they should be and picked them out and put them back correctly. Woman number two had thereupon requested her not specifically a strictly and the strictly articular leaf as it would to finish that particular "S" on the reverse.

J. A. P. Washington, D. C.—The 1798 cent is perfect stitches. Of course woman number one, being amiable and fond o

with her needle, willingly acquiesced.

"By working this simple little game woman number two succeeded in getting

> ber one actually had to give up sitting on the piazza to avoid being forced to finish the second centrepiece. "To offset these two errors I have had

> "To offset these two errors I have had many very pleasant friendships and several weddings result from my introductions. I make a point, however, of never introducing a man to a girl directly. I turn the man over to the older woman who has the girl in charge and she does as she sees fit.
>
> "That is not only my rule but also that of the hotel. One of the first points on which the manager questioned me was to of the hotel. One of the first points on which the manager questioned me was to get my ideas about that. After I had expressed myself he told me my ideas agreed perfectly with what they had forced by the standard of the st

found by experience to be the best policy for the hotel.

"I have been asked if it was not dis-Ten Days Ride at Hard Gallop on a Gun
Carriage.

From the Pall Mall Gazette.
In times of peril in Persia the medical missions have proved to be the safest places not only for Europeans but also for the Persians themselves. Dr. Emmeline Stuart.

"I have been asked if it was not disagrecable to have to dance with many of the view of my position. I dance with many strange men, men whom I see for the first time. They seldom prove to be ungentlemanly in any particular.

"While I speak to the women guests without the slightest introduction, it has to be an exceptional case for me to ad-

Persians themselves. Dr. Emmeline Stuart, to be an exceptional case for me to adress a man without a word from the remarkable story to tell of her own experi- clerk or some man connected with the

management "As my duties in the hotel leave my mornings free it is easy enough for me mas offered to her by the military authorities, and she accepted it, to find that it entailed travelling on a gun carriage harnessed six in hand and that for ten days double stages were effected at a hard gallop, while the shelter of the carriage formed her canopy at night.

"As my duties in the hotel leave my mornings free it is easy enough for me to make sketches which find ready sale the news stand. These nove. cust more than a couple of dollars unless I have a special order or have found that certain sketches sell readily. For disposing of my sketches I pay the news posing of my sketches I pay the news

stand peop. 10 per cent.
"I secured the place through a triend She had spent several summers at the hotel, and knowing that there was such an opening she advised me to apply for it. At first I was worried to think had no particularly charming clothes. Now I have decided that it is best for me to dress simply, only being careful to be perfectly groomed. Nothing causes re unpleasant comment among v than to have one employed to serve them

Ballroom Dances in Limelight.

From the Westminster Gazette. It has been left to Poona to discover of limelight in certain dances.

The most fascinating effects are simple to the control of the c

gained by turning out all lights and switching on different colored limelights over the heads of the dancers. Thus a walts danced in imitation moonlight is said to be a thing to dream of and the cotillon with rainbow colored lights is ravishing.